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American Art News

VOL. XI, No. 33.

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NEW YORK, MAY 31, 1913.

12 pages.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.
Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
George Busse, 12 West 28 St.—Printseller.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.
Durand-Ruel, 12 East 57 St.—Ancient and modern paintings.
Duveen Brothers, 720 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 709 Fifth Ave.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
McDonough Art Galleries, 20 West 34 St.—Modern Paintings.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Jacques Seligmann, 705 Fifth Ave.—Works of art.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare engravings and etchings.
W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Spanish Art Gallery—Primitive paintings and antiques.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.

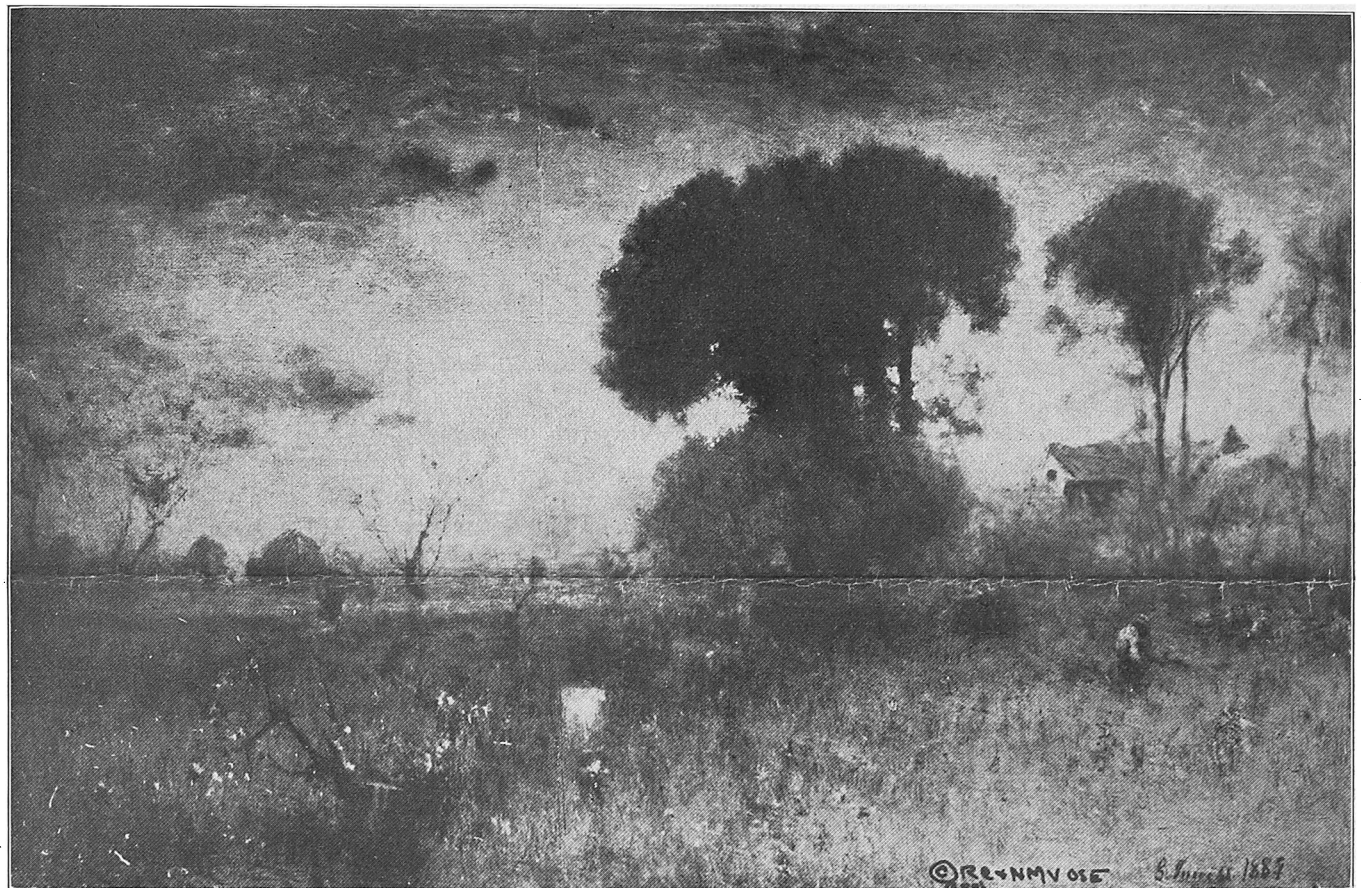
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kraemer Galleries—Paintings, furniture and objets d'art of the XVIII century.

BENNETT PORCELAIN SUIT.

A cable from London to the "N. Y. American" says that the famous Richard Bennett collection of porcelain, worth \$1,375,000, is the subject of curious litigation. Sir William Lever bought the collection from Edgar Gorer, agreeing to pay the above sum in twenty quarterly instalments. After paying \$275,000, Lever stopped the purchase and requested Gorer to sell the collection under the agreement, but refused to allow Gorer to remove the portion paid for.

Judge Darling has decided Gorer was entitled to remove the entire collection from Lever's residence.



THE SETTING SUN.

George Inness.

Sold by R. C. and N. M. Vose of Boston to a Western Collector.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Holland.

A. Preyer, The Hague—Old and modern paintings of Dutch and Barbizon schools.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edward Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Levesque & Co.—Ancient and modern paintings.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objets du Moyen Age.

Henry Reinhardt—Old and modern paintings.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

RECOVER VALUABLE VASES.

Five valuable Japanese vases, stolen from the collection of Mr. Lawrence Barry of Medford, Mass., by an employe, were recently found by the Boston police in a pawnshop where they had been sold for \$7.00. Each vase stands from five to seven feet high and the total value has been placed at \$15,000. For one vase alone Mr. Barry asks \$3,000.

INNESS'S "SETTING SUN."

The "Setting Sun," by George Inness, reproduced on this page, was recently sold by R. C. and N. M. Vose, of Boston, to a well-known American collector in a Western city for a record price. The picture, which measures 30x45 inches, was painted in 1889 for one of the most noted collectors of American pictures, from whom it was purchased by the Messrs. Vose.

The landscape is an unusual one, and in it Inness has attained his greatest heights. The time is early Summer, and the foliage is luxurious, while the low sun, a ball of fire, sends its glimmering rays through the haze which overspreads the land and bathes the countryside in golden glory.

The canvas is most typical, and personifies the originality, power and subtlety of poetic feeling of the American master. It would form a sensational feature of any collection, not alone for its brilliance and lovely composition, but for its indefinable charm of expression and sentiment.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Charles Gallery, 718 Fifth Ave.—Elizabethan panelled banquet hall, from Roth-
erwas House, England, on exhibition
until June.

Metropolitan Museum, Central Park.—Ex-
hibition of famous pictures from Mr. J.
Pierpont Morgan's collections—recently
imported. Open daily from 10 A. M.
Jan. 14 or 15. Open daily from 10 A. M.
to 5 P. M.; Saturdays until 10 P. M.;
Sundays 1 P. M. to 5 P. M. Admission
Mondays and Fridays, 25 cents. Free
other days.

National Arts Club, 119 East 19 St.—Small
marbles and bronzes by American sculp-
tors, to June 1.

**N. Y. Public Library—Spring Exhibition of
Recent Accessions and Engravings by
Wm. Faithorne.**

Yamanaka & Co., 254 Fifth Ave.—Exhibi-
tion of ancient Chinese potteries, of Han,
Tang, Sung, Yuan and Ming dynasties.

BOOK REVIEW.

**Dictionnaire repertoire des Peintres depuis
l'Antiquité, jusqu'à nos jours** (Dictionary
of Painters from the earliest times until
today), by Isabella Errera. One volume.
16mo. 715 pages. 10 francs (\$2). Paris.
Hachette & Co.

No publication in any language offers an
equivalent of this volume, which contains
the names of 30,000 artists from the earliest
times until 1882, when the last great paint-
ers passed.

After the names there are given the birth
and death dates, nationality and a brief line
of description of the style of work, etc., of
each artist.

The author has endeavored, and with
success, to avoid errors in the listing of
names carried by the same painter, and in
distinguishing between the different person-
alities, sometimes confounded under the
same name. Every possible research has
been made and the statements can be re-
lied upon.

The book will be found indispensable by
artists, collectors and art lovers, and is an
incomparable source of information. It
should be in every art library. The method
of the author is a simple one, and the in-
formation given is easily understood even
by those who do not read French, as the
classifications are printed in Latin.

ART BOOKS RECEIVED.

Edouard Manet—Handbook on Manet's
works, with forty-eight illustrations and
an introduction by Louis Hourticq, Assis-
tant Inspector of Fine Arts for Paris, and
notes by Jean Laran and Georges Le Bas.
Puvis de Chavannes—Handbook on Puvis
de Chavannes, with forty-eight illustra-
tions, a biographical and critical study
by Andre Michel, Curator of the French
National Museum, and Professor at the
Ecole du Louvre, and Notes by J. Laran.
Gustave Courbet—Handbook on Courbet's
works, with forty-eight illustrations, a
biographical and critical study by Leonce
Benedite, Curator of the Luxembourg Gal-
lery, and Professor at the Ecole du Lou-
vre, and Notes by J. Laran and Ph. Gas-
ton-Dreyfus.

All the above volumes are published by
J. B. Lippincott Co. (Philadelphia) and
William Heinemann (London).

The Art of the Wallace Collection (Lon-
don), by Henry C. Shelley, profusely il-
lustrated, with full-page duogravure
plates. Large 12mo, cloth, decorative
cover. L. C. Page & Co., Boston, Mass.,
\$2 net.

The fourteenth in the admirable series of
volumes, descriptive of the art of the Euro-
pean Galleries, published by L. C. Page &
Co. Invaluable for art libraries and most
useful to artists, students and tourists.
**Catalog of the Loan Exhibition of impor-
tant works by George Inness, Alexander
Wyant and Ralph Blakelock, held at the
Moulton and Ricketts Galleries, Chicago,
Mar. 10-22, 1913.**

A beautifully printed and finely illustrated
volume, with brief descriptions of 67 repre-
sentative pictures, all reproduced in duo-
gravures and appreciations of the three paint-
ers by James William Pattison, Elliott
Daingerfield, George W. Stevens and Har-
riet Monroe.

The New Tendency in Art—"Post-Impres-
sionism", "Cubism", and "Futurism", "a
book for those who would like to know,"
by Henry Rankin Poore A. N. A., illus-
trated. Doubleday, Page & Co., Garden
City, N. Y., \$2 net.

An interesting compilation of criticisms
and opinions on the "new art" movement by
the best-informed English, Continental and
American art writers, with a summing up
and analysis of the subject by the author.
Despite certain vagueness and perplexity, as
befits the subject, and a resultant confused
idea as to what Mr. Poore really thinks

himself of the new movement—this little
volume is timely and educational.

Lexicon der Wiener Gemaldesammlungen
(Dictionary of the Paintings in the Vi-
enna Galleries)—first volume, by Prof.
Theodor von Frimmel. George Muller,
Munich.

An excellent and useful work, which,
when completed, will give a full detailed
list of the remarkable collections of pic-
tures, old and modern, in Vienna. The
work is fully and well illustrated.
Among the Palms by Nina Larre Duryea.
J. B. Taylor & Co., New York.

A reprint of a collection of six short
stories having the respective locales of
Palm Beach, St. Augustine, Nassau, Miami,
Ormond and Tampa, all written in a light
and airy vein, with no particular plot, a
pleasant reminder to lovers of Florida and
the Bahamas, winter sojourns of sunny
climes.

Work on Napoleon Medals.

Under the auspices of the Numismatic
Society of New York there has been pub-
lished by Ernest Leroux, 28 Rue Bonaparte,
Paris, a folio volume of 430 pages with the
title "Les Médailles Historiques de Règne
de Napoléon le Grand," containing the de-
signs for two hundred unpublished medals
of great historic and artistic interest.

The original drawings were executed by
Chandet, the sculptor of the statue that
once topped the Colonne Vendôme, and by
Baron Lemot, the author of many still fa-
mous works of sculpture, subject to the su-
pervision of the "Académie des Inscriptions
et Belles-Lettres" of the Institute of France.
These medals were really intended to com-
prise the illustration of the history of Na-
poleon, but, owing to the changes in the for-
tunes of the Emperor and the fall of the
First Empire, never reached the stage of
being engraved in metal.

The work, as now issued, has the advan-
tage of a commentary by M. Ernest Babe-
lon, member of the Institute, which is in
large part derived from the archives of that
body.

A limited edition of two hundred num-
bered copies is issued to subscribers. There
is a special border on every page printed in
gray, the medals printed in vistre, the text
in black, and is garnished with numerous
tail pieces.

THOSE ACADEMY PRIZES.

"The AMERICAN ART NEWS continues very
courageously and justly the threshing out
of the subject of the award of the prizes
at the National Academy of Design to mem-
bers of the jury."

"The Inquirer republished without com-
ment in the interest of fairness, at the re-
quest of the writer, a letter from Charles
Vezin, first published in the ART NEWS of
April 12, in which it will be remembered
Mr. Vezin said: "The jury (of the N. A. D.)
is composed of thirty members instead of
five or six, as in most exhibitions; these
thirty are of the strongest members of the
Academy, and naturally represent the
prize-winning material; that the prize win-
ner, if so disposed, can cast but one vote
in his own favor out of the thirty is a ne-
gligible factor. How this works out is
shown in the case of George Bellows, a
member of the jury, the brilliant young pro-
gressive, a former critic of this very thing.
He was a member of the jury, the majority
of its thirty members believed him entitled
to the prize, and, willy nilly, he got it."

"There are some points suggested by Mr.
Vezin's defense of the situation that call
for answer. For instance, if George Bel-
lows objected to the system of the dividing
of prizes by jurymen of the N. A. D. among
themselves, why did he enter his painting
for the prize, and why did he accept it?
This seems inconsistent."

"Also, if there are thirty members of the
N. A. D. jury instead of five or ten, as is the
case in Washington, Pittsburgh and Phila-
delphia, all of which places have much bet-
ter shows than that held by the National
Academy, does the result as shown justify
Mr. Vezin in boasting about it, or should
not this force the management of the
N. A. D. to adopt the system used in other
places where the jurymen do not divide the
medals and are so limited in number that
the responsibilities are more easily placed?"

"If the unwritten law governing the ex-
hibitions of the N. A. D. forces the jury
to give a medal to a member of the hanging
committee, why shouldn't it be so stated
in the circular or a fund frankly be provided
to pay the men for their strenuous labors?"

"The ART NEWS has now lost two sub-
scribers on account of its admirable attack
upon the system in vogue at the National
Academy, and has published the correspond-
ence that has come into the office on the
subject, both for and against. The two gen-
tlemen to withdraw their subscriptions are
Gifford Beal, who took the Clark prize of
\$300, and Gardner Symons, who took the
Saltus medal for merit."—Phila. Inquirer.

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THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY FITZROY CARRINGTON

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By Martin Birnbaum

CHARLES-FRANCOIS DAUBIGNY

PAINTER AND ETCHER

By Robert J. Wickenden

THE ETCHED WORK OF SAMUEL

PALMER

By Martin Hardie

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Astor Court Bldg., 20 West 34th Street, New Yo.k

MODERN PAINTINGS

Rohlf's Art Galleries

944 FULTON STREET, BROOKLYN, N.Y.

PAINTINGS

BRONZES AND RARE PORCELAINS

WITH THE ARTISTS

Oronzo Cosentino, the sculptor, and Miss Carri Lewi were married, May 21, and sailed for Italy May 24, where they will permanently reside.

E. L. Henry is at his Summer studio at Cragmoor, N. Y., where he is steadily gaining in health, and is painting regularly every day.

Carroll Brown left New York some weeks ago, and is painting at his Summer home at Cragmoor, N. Y.

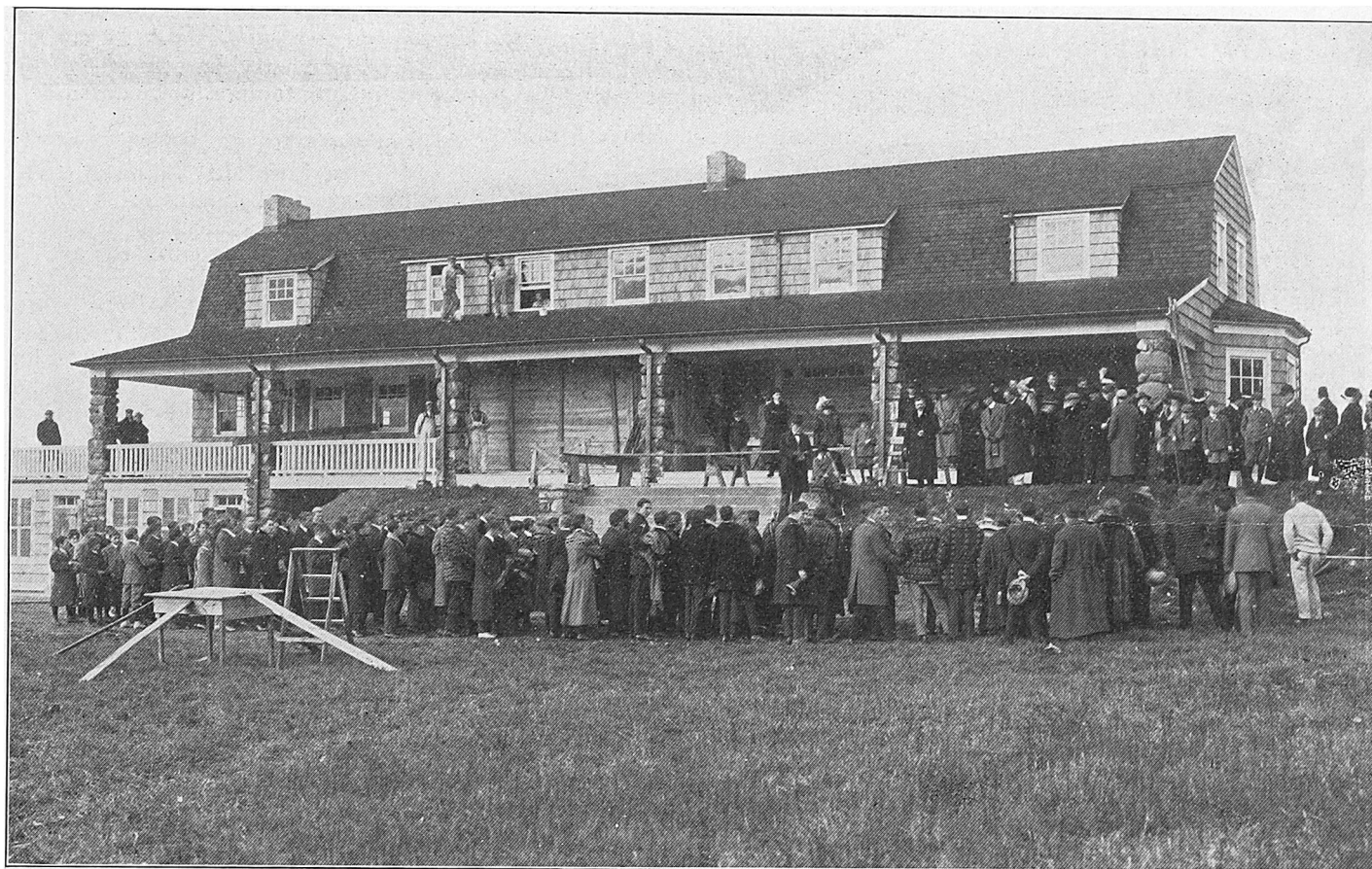
Edward Dufner has taken a house at Cragmoor, N. Y., where he will paint out of doors until the late Autumn.

Chester Hays sailed on the Ryndam recently for his Summer home in Trepied, France, where he will remain until October. He is a neighbor of H. O. Tanner, and is also in the vicinity of Henry G. Dearth's home at Montreuil. Mr. Dearth has been in France for some weeks.

Among portraits painted during the Winter by Orlando Rouland are those of W. Dean Howells, William Winter, John Burroughs, Thomas Edison and Ernest Piexotto. He is now at work upon a portrait group of the two children of Mr. Theodore Dwight. He plans spending the greater part of the Summer in England.

Arthur T. Hill recently sold his large canvas, "Last of the Rosemont," to a New York collector. The purchaser is to be congratulated on his choice as the picture is one of the artist's best works. The composition is good and the color agreeable. The artist left recently for his Summer home at East Hampton, L. I.

Robert Vonnoh and Bessie Potter Vonnoh will spend the Summer at Cornish, N. H., where the latter will model the portrait of Miss Jessie Wilson, daughter of President Wilson, whose family will be their neighbors. Mr. Vonnoh is at present painting a portrait in Stockbridge, Conn. It is his purpose with Mrs. Vonnoh, to go to Europe during September to remain until November.



FIELD HOUSE AT PAWLING SCHOOL, PAWLING, N. Y.
Gift of Mr. Samuel T. Shaw.

Augustus Vincent Tack recently completed an unusually interesting portrait of Mrs. Allen Ryan. The sitter is shown in three-quarter length standing pose, in a blue-green gown, against a tapestry background. The color scheme is interesting, and the arrangement well thought out and good in line. The artist will spend the Summer at his home, Deerfield, Mass.

Gaetano Capone recently completed the portraits of Miss Margaret and Madeline Smith, daughters of Mr. R. A. C. Smith. One of the fair maidens is represented in a soft blue gown, which harmonizes charmingly with her blond beauty. The color scheme of the second portrait is pink, which the artist has cleverly handled. Both portraits are excellent likenesses.

SAM'L T. SHAW'S SCHOOL GIFT.

The Field or Athletic House at the Pawling School at Pawling, N. Y., a picture of which appears in this issue, a gift to the school from the well-known art lover and collector, Mr. Samuel T. Shaw and which will be dedicated early next month, was opened last Autumn, and is one of the best arranged and equipped athletic buildings of the kind in the country.

On the day of its opening, Mr. Shaw assembled the boys of the school on the steps of the Field House, where the picture now reproduced was taken. He then made a brief and telling address to the boys, masters and a number of guests, in which he said that he recalled the motto of his class at Columbia (of which he had never thought in College as he was too busy "making up conditions"), and considered it appropriate to the occasion. "This motto," Mr. Shaw continued, "is 'Erga ou Logoi' or 'Deeds not words.' I have done a good many deeds in my time (mostly good), but the building of this Field House is the best I have ever done."

Mr. Shaw's two small boys, to whom he alluded as "Exhibits C and D", then came forward with two flags, which Mr. Shaw presented to the school for the Field House. A tea at the Field House followed the opening informal exercises. The Field House, made possible by the thoughtfulness and generosity of Mr. Shaw, one of the Trustees of the Pawling School, was designed by Mr. Frederick Hirsch, and constructed by Mr. Callahan of New York. The architecture is Colonial, with wide verandas running the entire length of the structure.

The main room, a spacious one, whose sides are the height of the building, one enters from the front door. The ceiling is supported by massive beams and is panelled in Flemish oak. There is a large fireplace and the room is used for a general assembly and lounging place, and is decorated with banners and other school trophies. A little passage to the right leads to the staircase ascending to the ladies apartments on the upper floor.

On the left another passage leads to the dressing rooms for visiting teams, with fine shower baths in an adjoining room. Beyond this is the spa-

cious dressing room for the home team with lockers, etc.

The porches afford fine vistas of the baseball and football fields and over the beautiful surrounding country. The arrangements for heating and lighting the building are perfect in every way.

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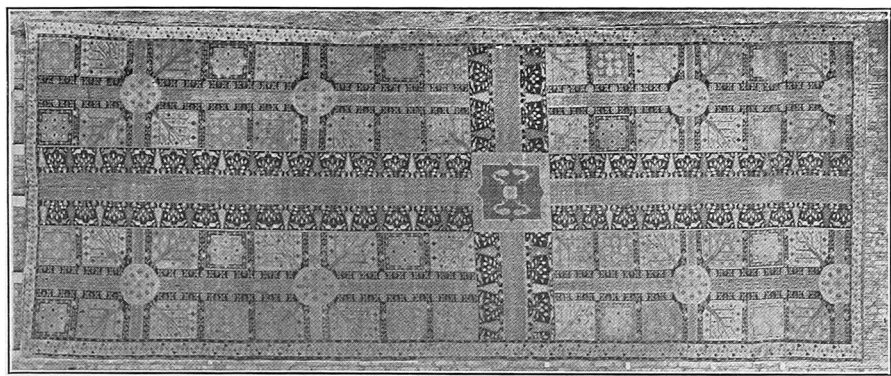
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XVI CENTURY GARDEN CARPET.
Made to Order of Shah Abbas for His Ispahan Palace.
At Vincent Robinson Galleries, London.

XVI CENTY GARDEN CARPET.

Through the courtesy of Messrs. Vincent Robinson & Co., of 34 Wigmore St., London, W., the famous Garden Carpet, which will be on view in London, to the public, during the next three months, is reproduced on this page.

Its dimensions are 31 ft. by 12 ft. 4 in., and it was made early in the sixteenth century by the order of Shah Abbas, for the Palace he was building for himself at Ispahan. The design represents the royal pleasure grounds. Streams flow from either end to meet in a central tank lined with blue tiles and adorned with stone peacocks.

Flower-beds are divided by rectangular paths bordered with trees and shrubs, and little canals further diversify the scene, while exotic birds and strange beasts find sanctuary everywhere. Although the carpet bears signs of a certain amount of wear and tear, the design is quite whole, and it is indeed, with the exception of a garden carpet of later date at Naseby House in Sweden, the only example of a complete specimen extant.

The first record of a Garden Carpet is that made in the 6th Century for Chosrões I, of the Sassanian dynasty, which in design must have been very similar to that of Shah Abbas.

AMERICAN ART NEWS.

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of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

SPECIAL ANNOUNCEMENT.

Summer Issues.

With this issue the AMERICAN ART
News will, as usual, during the Sum-
mer, appear MONTHLY until Saturday,
October 11, when the weekly issues will
be resumed.

The regular Summer issues will be
published on Saturdays, June 21, July
19, August 16 and September 20.

THE SEASON'S CLOSE.

With this issue, as announced above,
the weekly publication of this journal
will be suspended, as usual, during the
Summer months, and the dead period
of the art year in America. We will
issue our Summer numbers as usual,
and these will be published this Sum-
mer, June 21, July 19, August 16 and
September 20, while the weekly issues
will be resumed, with the opening of
another art season, October 11 next.
The June issue is put back a week this
year, to allow for the publication of
the results of the Steengracht, Fisch-
hof and von Nemes picture sales to
take place in Paris respectively on
June 9, 14 and 17-18.

During the Summer, representatives
of this journal will visit the art centers
of Europe to collect information, and
confer with our many patrons in those
centers—with the view of still further
amplifying our art letters from Europe,

and the improvement of the journal, as
a medium of the best, most correct, and
latest information on all American and
European news for art lovers in both
hemispheres.

The large and rapidly increasing cir-
culation of this journal, both in Amer-
ica and Europe, and its encouraging
growth in advertising, both of which
have made it recognized as the organ
of and authority on the art trade and
art news everywhere. This is gratify-
ing proof of the wisdom of its foun-
ders, and the realization of the fact that
the art trade and interests of America,
at least, were in need of an independent
art newspaper.

THE ART TARIFF.

There is little probability or chance
now of any change being made in the
present art tariff, as the Senate Com-
mittee now sitting on the new Tariff
bill, is indisposed to make any altera-
tions, in what it considers minor sched-
ules, which would, if made, only the
more delay the final passage of the bill.

This Senate Committee is willing to
grant hearings on the art tariff, but as
far as can be ascertained no one has re-
quested such hearing. There is a gen-
eral disposition in the trade to "let well
enough alone," and while it is to be re-
gretted that the present absurd twenty-
year provision on pictures seems likely
to remain—as the trade has become ac-
customed to the conditions and any
change might be for the worse—it
would seem the part of prudence not
to agitate the question. Free art will,
therefore, probably not be attained dur-
ing this administration.

NOTED DUTCH PICTURES.

From Mr. A. Preyer, of the Hague,
comes a charmingly illustrated catalog
of an exhibition of 100 selected paint-
ings from his noted collection, now in
progress, and to continue through the
Summer in his handsome galleries in
the Holland Capitol.

The catalog contains, also, a number
of carefully selected and well written
notices of the pictures, from the leading
dailies of the Hague, Amsterdam and
London. Mr. Preyer, a true connois-
seur, was chiefly responsible for bring-
ing the beauty and merit of modern
Dutch painting to the attention of the
art world, some years ago, and won de-
served fame and fortune through this
exploitation.

American tourists, collectors and art
lovers will find the collection which
this catalog describes, well worth the
pleasant trip to the Hague, for it com-
prises the best possible examples of
the leading modern Dutch painters, all
chosen with rare discernment and
knowledge. There are no less than 8
examples of Bosboom, the painter of
church interiors, ten of the lamented
master, Josef Israels, twenty-three of
that master of atmospheric quality, Ja-
cob Maris, eleven of his talented broth-
er landscapist, William Maris, who
paints the joy of outdoor Summer life,
sixteen of the Dutch Millet, and like
Millet, "the painter of the poetry of
toil"—Mauve; six of the virile land-
scapist, De Bock, three of the genre
painter, Neuhuys, eight of the painter
of sunlight through mist, Weissen-
bruch, one of Allebe, two of Bilders,
one each of van Essen and Gabriel,
eight of the "painter of the Polders,"
Poggenbeek, four of Tholen, and one
of de Zwart.

CHICAGO.

Nearly seventy paintings by repre-
sentative contemporary Spanish artists
have been gathered by Miss Ethel Coe
for the Art Institute and are now shown
there until June 11. While not all the
leading modern Spanish painters are
represented the collection attracts un-
usual interest. The canvases are hung
in chronological order of groups, not
according to the dates of the painters'
births, but to the time they asserted
themselves in the world of art. Sorolla
and Zuloaga lead in interest, through
the previous extensive exhibitions of
their works in America. Both have
only one example each; Sorolla his
"Maria Convalescent," and Zuloaga,
"The Hermit." The works of these men
are familiar to all American art lovers.

The earliest group of painters, those be-
longing to the decade 1880-1890, are Ville-
gas, Director of the Prado Museum; Mun-
roy Degrain, Director of the Academia de
Bellas Artes; Jaime Morera, and Aureliano
de Beruete. Many of the men represented
studied with these painters, notably Sorolla
and Beruete. Technically, these artists
show great respect for the Academic qual-
ities in draughtsmanship, the rendering of
values and composition, while sobriety and
dignity and the story-telling quality are
also in evidence.

The next group of men, 1890-1900, is re-
presented by Sorolla, Bilbao, Garnelo, Plá,
Simonet, Abades and Menéndez Pidal, but
they have departed somewhat from certain
earlier standards, after the manner of
Sorolla, handling more light and air effects
and the "joie de vivre." Next came Zuloaga
and between 1905-1910 another group fol-
lowed, which included Domingo, Mesquita,
Benedito, Chicharro, Sotomayor, Nájera,
Raurich, Llorens, Alcalá Galiano, Bermejo,
Labrada and Ferrandiz.

From 1910 to the present time came the
two Zubiaurres, Hermoso Martinez, the
two brothers, Romero de Torres and Nitro,
whose works give a most impressive intro-
duction to those of the men whose can-
vases are decidedly national in character,
such as Jose Garnelo's "The Cape," Bilbao's
"Workroom of the Tobacco Factory at Se-
ville," Valentine de Zubiaurre's "Preparing
the Offering" and "Malaga Bay" by Degrain.

Benedito sends "The Baptism" and "The
Sermon," Domingo, "Before the Bullfight"
and "A Fortunate Thrust of the Pole";
Villegas shows "Basket-Makers of Seville"
and "Patio of Linderaja," the Alhambra;
Satomayer "Galician Villagers" and "A
Portrait"; Romero De Forres, three exam-
ples, in which the "Sibyl of the Alpujarras"
is pictured in the attractive catalog, which
contains also the portraits of the painters
represented, including that of the one
woman, Maria Sorolla, who has sent "Val-
encian Peasant" and several landscapes,
mountain views, gardens, rivers and bridges,
and figure works in which dancers and peas-
ants are portrayed. Decorative in charac-
ter to a degree are some of the subjects,
and they are essentially reflections of the
Nation, its natural beauties, its people,
pleasures, sorrows and industries.

Simplicity, as well as strength, charac-
terize these works, which are of importance
and representative of the modern spirit.
Interest in the exhibition is enlisted
through the fact that the collection was
found by Miss Coe through the co-opera-
tion, not only of Sorolla, but of Señor Don
Manuel B. Cossio, the author of the work
on "El Greco," of Señor Don José Caselle-
jo y Duarte, and of Señor Don José Garnelo
y Alda.

Giselle D'Unger.

FLOATING ART MUSEUM.

A scheme, which will make a floating
art exhibition of the liner La France on
her future voyages to New York and
back, has been organized by Countess
Greffulhe. The Countess arranged an
exhibition of statuettes by Rodin, sil-
verwork, ceramics, jewelry, bronzes,
and other artistic objects, a special
room aboard the liner due here today,
opened the same with a reception on
board at Havre last Saturday.

The Brown-Robertson Co., art pub-
lishers, will establish permanent head-
quarters, Aug. 1 at 707 Fifth Ave., in
connection with the new Ehrich Gal-
leries. A special dealer's exhibition
will be held during August and Sep-
tember. The entire third floor will be
given over to the business of their com-
pany.

CORRESPONDENCE.

Vanderlyn's Ariadne.

Editor AMERICAN ART NEWS.

Dear Sir:

Permit me to furnish an answer to the
query of Mr. Charles Henry Hart in his
letter to you of May 13, 1913, as to whether
the painting by Vanderlyn of Ariadne, now
on exhibition at the Macbeth Gallery, N. Y.,
is the "steamboat painting" to which Mr.
Hart alludes.

The late Francis B. Stevens, son of James
Alexander Stevens, of Castle Point, Ho-
boken, N. J., on April 26, 1889, wrote the
following account of the painting: "In the
years 1826-27, my father had built at Phil-
adelphia the steamboat 'Albany' to ply be-
tween New York and Albany, and as he pro-
posed that she should be the finest steam-
boat then existing, he had paintings of uni-
form size, and all on wood, made by the
leading artists of the country. Vanderlyn
painted the reduced copy of his Ariadne
that you have. Sully, of Philadelphia, a
"Mother and Child"; Lawrence, of Phila-
delphia, a view of Joseph Bonaparte's place
at Bordentown, N. J., and a copy of Da-
vid's "Napoleon Crossing the Alps"; Cole, a
scene from Cooper's "Last of the Mohe-
gans," and the Falls of the Catskills; Morse
(subsequently the inventor of the tele-
graph), a scene from Spencer's Fairy
Queen, and Doughty, two landscapes.
There may have been others that I have
forgotten." These were the "steamboat"
paintings on the Albany. Some time after
the steamboat was brought to New York,
Mr. Stevens substituted a view of Lake
George, by John F. Weir, for the Ariadne
which he removed to his residence in Ho-
boken, and since that time it has remained
in the possession of the family. Particulars
of the launching of the steamboat can be
found in the Philadelphia papers of that
date. May I ask of Mr. Hart informa-
tion as to who the individual was, mythical
I fear, by whom the painting was "censored
as out of place there," i. e., on the steam-
boat. The painting is in absolutely perfect
condition, which was more than could be
said of the Ariadne in the Pennsylvania
Academy, when I last saw it, some years
ago.

Katharine Stevens Vroom.

New York, May 27, 1913.

Cox and Alexander Questioned.

Editor AMERICAN ART NEWS.

Dear Sir:

In the ART NEWS of May 10, John W.
Alexander is quoted as saying that "80%
of the pictures exhibited in other Ameri-
can cities come from New York." The
facts do not bear out this statement. Tak-
ing two exhibitions at random: the last ex-
hibition of the Corcoran Gallery in Wash-
ington contained pictures by 189 artists, of
which sixty reside in New York (approx-
imately 33%) and at the 1912 exhibition
of the Penn. Academy 150, out of a total of
440 artists represented, were from New
York.

In the case of such small cities as have
recently opened museums or aspired to
have shows, if the percentage of pictures
from New York is higher than that of the
best exhibitions in the country, it is very
simply explained by the fact that such in-
experienced beginners generally leave the
management of exhibitions in the hands of
a New York dealer, or depend largely upon
his advice, and also by getting everything
from New York the pictures can all be
packed and shipped by one firm of packers
and shippers at a very considerable saving
of expense.

In the same article, Kenyon Cox is quoted
as making the sweeping assertion that "New
York is the only place where unknown art-
ists have a chance to exhibit their work."
This is so manifestly inaccurate as to call
for nothing more elaborate in the way of
refutation than the simple statement that
it is not true.

N. Y., May 27, 1913.

PICTURES FOR PITTSBURGH.

The permanent collection of the Car-
negie Institute at Pittsburgh has re-
cently been enriched by two American
paintings, "Day Dreams," by Theodore
Robinson, and "A Spring Morning," by
J. H. Twachtman.

REJECT NUDE STATUE.

Prof. Wilhelm Wandschneider, of
Berlin, arrived Monday on the Lap-
land. Prof. Wandschneider is going to
St. Louis to protest against the rejec-
tion of his memorial statue to Preto-
rius, Schurz and Daenzer, which had
previously been awarded the first prize
carrying with it a contract for \$23,000.
The statue is called "The Naked
Truth."

LONDON LETTER.

London, May 21, 1913.

One of the most interesting of exhibitions now on is that of Old Chinese paintings at the Probsthain Galleries, 36 Great Russell St., and which range from the early part of the Sung Dynasty up to the late 18th century. Some are of great historical significance and nearly all of rare intrinsic beauty. Of considerable decorative value is a painting of lotus flowers and birds by a Sung artist, the colors still standing out clear and vivid, in spite of the centuries that have passed since it was painted. Belonging to the Yuan Dynasty is a picture of The Imperial Hunt, by Chao Meng Fu, well-authenticated as the first Hunting Scene ever depicted on canvas. It gives us the Monarch, Kublai Khan, clad in a hunting costume of ermine and seated upon a black charger, leading his huntsmen in the chase. Every detail of the Royal Hunt is carried out with extraordinary fidelity to detail, but at the same time sacrificing nothing in the value of its composition.

Among the works of art acquired at Christie's at the Malcolm of Poltalloch sale by M. Jacques Seligmann, were the "Mary, Queen of Scots Betrothal Cup" (£1,732) the Limoges enamel ewer by Pierre Raymond (£588) and a wing of a 14th century triptych (£840). Among the London dealers, Messrs. Mallett secured for £157 a Florentine plaque of the 15th century while Messrs. Durlacher bought for £273 a tankard of German 17th century work.

A June art auction of especial interest will be that of the collection of art treasures brought together by the late Sir Lawrence Alma Tadema, whose palatial home in St. John's Wood is undoubtedly one of the most beautiful private residences of the West end. Both modern and ancient art is well represented, among the former being the famous series of forty-five panels which was painted by an eminent contemporary artist. One of these, by Lord Leighton, suggested to the latter the design for his "Bath of Psyche," perhaps one of his most decorative works; others are by Alfred Parsons, John Collier, MacWhirter and Marcus Stone. A certain type of collector will find much to attract him in the "autograph piano," inside the cover of whose magnificent case of inlaid oak, ebony, tortoiseshell, ivory and pearl, are enclosed parchment panels bearing the autographs of the most renowned musicians of the day, such as Rubinstein, Paderewski, etc. Messrs. Hampton's, into whose hands the work of dispersal has been given, consider the collection the most remarkable one in private ownership which has been offered for sale for many years. It is stated that the catalog has cost over £200 to produce.

June is, in fact, likely to be a particularly busy month for sales, this season, for Christie's likewise announce for the 10th the dispersal of the Oppenheim collection, which is especially rich in French furniture of the 18th century, and in porcelain of the same period. The tapestry, furniture will excite some brisk bidding, as it is exceedingly choice and the three mandarin-blue vases of Louis Quinze with ormolu mounts from the collection of the Duke of Abercorn, are not likely to be secured without a keen contest. The pictures include a Teniers, a Hobbema, and a Nattier. The Hobbema landscape fetched 3,300 gns. in 1890 at the George Perkins sale, and it will be interesting to see what value is set upon it today.

That remarkable collection of Tanagra Terra Cottas, formed by the late Mr. A. Ionides, and exhibited both in the South Kensington Museum and the Paris Exposition of 1878, is at present on view at the Galleries of Messrs. Lewis & Simmons, 180 Bond Street, W. Nothing furnishes quite so intimate a picture of the every-day life of ancient Greece as do these little statuettes, which depict the men and women of the day in pursuit of their ordinary avocations, the men practising their crafts, and the women going about their household duties. But perhaps the finest specimen in the Collection are those small groups, which have taken for their subject certain familiar myths, such as that of "Leda and the Swan," "Europa and the Bull," "Venus and Cupid," etc. It would be difficult to overestimate the grace with which these little figures are posed, the dexterity with which the draperies are handled, the placidity of the faces and their sheer beauty of form.

The study of these figurines is a fascinating one and one that has as yet by no means been exhausted. Some doubt seems to exist as to whether they were actually placed in the tombs as votive offerings, or were simply intended to cheer the lonely soul within it with their representation of the familiar life of the upper world. But apart from their historical significance they make an irresistible appeal, by the vivacity and coquetry which distinguishes them, and it is good to be able to study them at one's leisure in the galleries now devoted to them.

Through an unfortunate error, the beautiful Mihrab or Prayer-niche from the Maiden Mosque, included in the Preece collection, was referred to in the caption of an illustration of the niche in your issue of the 3rd May, as a prayer rug. Apologies are due Messrs. Vincent Robinson of 34 Wigmore St., London W., at whose galleries the Mihrab is now exhibited.

L. G. S.

PARIS LETTER.

Paris, May 21, 1913.

There has been some talk of a "Salon des Refusés" in imitation of that held in 1863, when the exhibitors, whose works had been refused by the Salon, included Bracquemont, Cals, Cazin, Chintreuil, Fantin-Latour, Harpignies, Jongkind, J. P. Laurens, Legros, Manet, Pissarro, Antoine Vollon and Whistler. About fifty artists, whose works have been refused this year by the two Salons, met and discussed the question of holding such an exhibition. It would have been interesting, even though it might not have included a Manet or a Whistler. However, the artists have thought better of their first intention; and on May 9 they decided to form a new society which will hold annual exhibitions and of which MM. Jean Styka and Le Breuille have been elected presidents. I should have thought there were enough societies of artists already. The prospect of yet another Salon is alarming, and the reasons for its foundation are not apparent.

Messrs. Levesque announce an interesting exhibition in their galleries in the Faubourg St. Honoré, for June, namely one of the works of Thomas Couture. Couture, who was born in 1815, and died in 1879, is chiefly remembered by most people as the master of Manet, who was in his studio for about six years and left it early in 1856. The relations between master and pupil were very strained, and on one occasion Couture said to Manet: "Go on, my boy, you'll never be anything more than the Daumier of your time." The remark seems to us now anything but disparaging, but to Couture, Daumier represented all that was bad in art. The interest of the exhibition will be chiefly historical, for Couture, a pupil of Baron Gros and Paul Delaroche, represents the decadence of the David tradition and is a pompous and artificial painter. His best-known work is, of course, the "Romans of the Decadence" in the Louvre. He had undoubted technical ability and might have been a better artist under more favorable auspices.

The exhibition of the American Art Association, opened by the American Ambassador at 4 rue de Chevreuse, May 5, is so interesting that it is a pity that it could not have been held in a more central situation. I have always understood that the association was composed of students, but the exhibition includes works by well-known and accomplished artists. Max Bohm exhibits a portrait of his wife and two other paintings; George Oberteuffer has two excellent pictures, one of the Place de la Concorde; and Charles W. Hawthorne sends a picture of a girl, whose predominant tones are blue and

yellow. Not one of the least interesting exhibits is the portrait of Richard Brooks, the sculptor, by the late Robert MacCameron. There is also a good portrait of Mr. Robert M. Parmelee, of Cleveland, by F. W. Simmons. The landscapes and seascapes include works by Alexander Harrison, Walter Griffin, Parke C. Dougherty, Roy Brown, George H. Leonard, John Noble and many others. There are several able pictures of post-impressionist tendencies, and the exhibition is wonderfully eclectic.

Whitsuntide caused a short vacation in the auction-rooms, but on the eve of the Whitsun holidays there were one or two rather important sales. The late Marquis de l'Espéronnière's collection, sold by MM. Lair-Dubreuil and Henri Baudoin at the Georges Petit gallery, consisted of only 43 pictures, all by modern painters, and, as none of them were large, they were rather lost in the big gallery. The total sum realized was \$26,769. Most of the principal lots were bought by M. Georges Bernheim, who made no less than seventeen purchases, including "La Ferme au bord de l'eau," by Corot for \$2,464, the "Brigadier de hussards," by Detaille, for \$1,364, and "Fabiola," by Henner, for \$1,430. Corot's picture, "A l'abreuvoir," a landscape with horses drinking, for which the "expert" asked \$2,640, was secured by M. Bousquet for \$1,782. On the other hand, "Non piangere," by Léon Bonnat, fetched more than the expert's demand, M. Paul Goldschmidt paying \$2,376 for it. The catalog, rather indiscreetly, printed two letters from M. Bonnat, in which the artist valued this picture at the modest sum of \$7,000, and expressed the opinion that it would fetch for a painting of the Grand Canal at Venice by Ziem, called "The Yellow Sail," and M. Lintillac, \$1,210 for a pastel by L'hermite, "Les Lavandières au bord de la Seine." The prices in the sale were generally very slow, in most cases less than the "experts' valuations.

The remains of the late Baron Portalis' collection were also sold just before Whitsuntide. The bulk of the collection had been sold on previous occasions, and there was nothing in this last sale calling for special notice. There was also the fifth sale of the immense Valentin collection of prints, which is not yet entirely disposed of. The highest price was \$1,001, paid by M. Weill, the well-known dealer, for a color-print by Bonnet, (after Boucher, "Mlle. Coypel." By the way, it was M. Weill who bought some of the most expensive prints at the sale mentioned in my letter published May 3, where I attributed his purchases, by mistake, to M. David Weill, the equally well-known collector.

Robert Dell.

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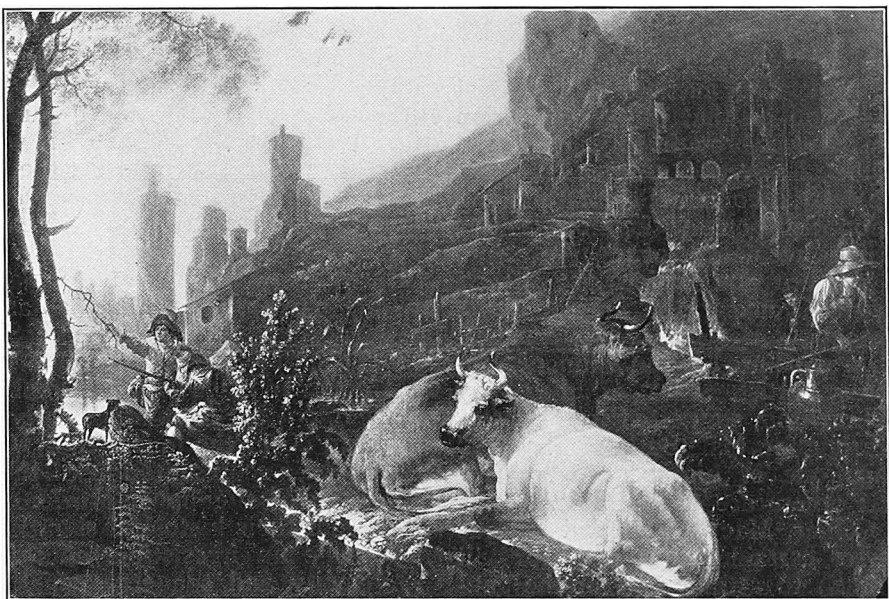
PORTRAIT OF A MAN.
Frans Hals.



PORTRAIT OF A MAN.
J. R. Tintoretto.



PORTRAIT OF ARTIST'S FATHER.
Rembrandt.



LANDSCAPE WITH SHEPHERDS, HUNTERS AND COWS.
A. Cuyp.



ARCHBISHOP ANTOINE TRIEST OF GAND.
Peter Paul Rubens.

THE NEMES COLLECTION

The accompanying illustrations of a few remarkable pictures in the collection of Herr Marcell von Nemes, will help the readers of the ART NEWS to appreciate the artistic value of that collection, to be sold in Paris, as already announced, June 17-18 next. It is difficult to make a selection among some 130 pictures, all worth reproducing in their different ways, and many of the paintings not reproduced, are as fine as or even finer than some of those reproduced. But it was necessary to make a selection, space being limited, and chosen representative works of some of the greatest old and modern masters included in the collection, have been chosen.

Bellini and Tintoretto.

To take the pictures in the order in which they appear in the catalog of the sale, first comes the exquisite "Virgin and Child with a Donor", of Giovanni Bellini, a characteristic and beautiful example of the great 15th century Venetian master, painted on a panel measuring 36 x 28 inches. This picture, painted about 1490, when Bellini was about sixty years old, shows the master at his best. His characteristic types are easily recognized, the drawing has all his firmness of touch and the color has the richness and brilliancy that distinguish the Venetian School. The painting is signed in full on a scroll at the bottom of the panel, in the centre. It was formerly in a church at Venice and, before passing into the Nemes collection, was in that of Mr. A. Sanderson at Edinburgh and, at an earlier date, in the Dino Barozzi collection at Venice.

Of the three fine portraits by Tintoretto which the collection contains, perhaps the finest, although the choice is difficult, the portrait of a seated man is dressed in a dark, almost black, robe, trimmed with fur, here reproduced. There is something more than a superficial likeness, such as a merely clever painter can produce here, and the portrait reveals the character of the man. The face and hands are superbly painted. The picture is on canvas, measuring 40 x 30 inches. There is little to choose between this and the portrait of a man standing (No. 13 of the catalog). The third portrait, which represents three donors, is a fragment of a large picture, probably a triptych. There will be two other paintings by Tintoretto in the sale, both of great importance and fine quality. One "The Woman Taken

in Adultery," on a canvas measuring 52 x 96 inches, was formerly in the possession of the Vidmani family at Venice. The other is a "Resurrection", on canvas measuring 76 x 58 inches, which was painted at Venice about 1548 for the Mula family, in whose possession it remained until 1861. It has since formed part of the collections of the late Mr. William Graham and the late Mr. Charles Butler. The latter lent it in 1894 to the exhibition of Venetian art held at the New Gallery, London. Herr von Nemes also possesses some works by Domenico Robusti, the son of Tintoretto, but they will not be included in the sale which does not by any means comprise the whole of his immense collection.

Some Rare Primitives.

It would have been a pleasure to reproduce one at least of the two charming works by Gerard David, mentioned in a previous article, and the fresco by Botticelli, from Sir William Abdy's collection, an early work, painted while the master was still under the influence of Filippo Lippi. But a selection had to be made and these over. It should, however, be mentioned, must reluctantly be passed over. It should, however, be mentioned, that the "Entombment" of Gerard David (No. 17) originally formed part of a triptych, the centre, and another wing of which are now in the collection of Mr. P. A. B. Widener, at Philadelphia. Want of space also forbids the reproduction of the fine portrait of a woman by Antonio Moro, formerly in the collection of the Baron de Beurnonville, the portraits by Cariani and Moroni, the beautiful Mainardi, the important Veronese, and any of the German Primitives. The latter include the "Venus and Cupid" of Hans Baldung (No. 20), an important nude on a panel nearly seven feet high, signed and dated 1525, which formerly belonged to Count Costa, at Piacenza. By Bartholomaeus Bruyn, the elder, there are a strong and characteristic portrait of a man (No. 21), a "Descent from the Cross" (No. 22), and a beautiful picture of the Holy Family with a saint and a donor (No. 23), which was No. 2 of the catalog at the Neven sale at Cologne in 1879, and was afterwards in the Weber collection. Lucas Cranach, the Elder, is represented by a painting on panel of the "Annunciation to St. Joachim" (No. 24), signed with the artist's monogram and dated 1518, formerly in the Glitza collection at Hamburg, and by the younger Cranach is a landscape with a hunting scene also signed (No. 25). Portraits of a man and a woman by Hans Suss von Kùlmbach (No. 27 and 26) complete



SAINT LOUIS DE GONZAGUE.
El Greco.

the pictures of the primitive German School.

Grecos in Great Array.

When the array of Grecos is contemplated, the difficulty of selecting pictures for reproduction is emphasized. The twelve examples of this great master are a Museum in themselves, for they represent every period of his art, from his arrival in Spain in 1577 to his death in 1614. The earliest is the "Magdalen" from the late M. Stchoukine's collection (No. 28), painted between 1578 and 1580; the latest is the "Immaculate Conception" (No. 39), formerly in several well-known Spanish collections, including that of the Marquis de la Vega, which was painted about 1613-14, and is probably the latest work of Greco known. The catalog, by the way, states that this picture was formerly "erroneously" called the "Assumption", but it is clear that that is its correct title. At the bottom may be seen the lilies which, according to the legend, grew out of the Virgin's tomb after the assumption of her body into heaven. When one sees these twelve pictures together, one realizes what a master Greco was and what an innovator. It is not too much to say that he revolutionized the art of painting. Throwing behind him the traditions and conventions that he had been taught in Italy, he found a formula which expressed his own personality and what a personality it was. He summed up the whole of modern painting, for he is intensely modern, and one can find in him, now Manet, now Cézanne, now Renoir. Cézanne especially is extraordinarily like Greco, although there is no reason to believe that he was consciously influenced by him.

A True Masterpiece.

The finest of all of the twelve Grecos in the Nemes collection is No. 31 of the catalog, the "Holy Family with the Basket of Fruit." It was painted between 1592 and 1596, and was formerly in the parish church of Torrejon de Velasco near Toledo, passing subsequently into the collection of Don E. Orossen. It is an extraordinarily beautiful picture, in which it is almost impossible to find anything to criticize, a pure masterpiece. Its composition is masterly, its color beggars description: the two red tones and the blue of the Virgin's dress, the bright scarlet cloak which covers the head of the woman (is it the Magdalen?) whose arm encircles her neck, the yellow robe of the man who holds out the basket of fruit to the Infant, all combine to make a color scheme such as few artists could achieve. And behind all is the blue sky streaked with those strange clouds that Greco loved to paint. There is little religious sentiment in the picture, or at least it is very different from the religious sentiment of the primitive

painters. The mother, with her tender pathetic face, is not at all the hieratic Queen of Heaven of the earlier painters and the child is more human than divine.

A Famous "Holy Family."

It is interesting to compare this picture with the other "Holy Family" (No. 33), here reproduced, which was painted about ten years later and is a characteristic example of Greco's last period. This is a very different picture but hardly less remarkable as a work of art. In the color there is not much change, it is again a scheme of pink and blue, red and yellow, and the background, with its bright blue sky, and white clouds, resembles that of the earlier painting. The remarkable portrait of Aloysius Gonzague, also reproduced, depicts him in the act of taking the oath as a member of the Society of Jesus, an event which took place in 1584. The picture must have been painted between that date and 1590, and Senor Cossio must be mistaken in assigning it to the last period of the artists. It is No. 324 in his catalog of Greco's work, where it is suggested to be a portrait of Ignatius Loyola. Mr. Calvert, who reproduces the picture in his work on Greco (illustration 27), describes it as the "Portrait of a Student." There can, however, be no doubt that it represents Aloysius Gonzague who wears the black Jesuit habit. The background of the portrait is dark grey. The other portrait by Greco, in the collection, that of Cardinal D. Fernando Nino de Guevara, Archbishop of Toledo (No. 32), was formerly in the collection of the Marquis de la Vega and subsequently in that of the late M. Rodolphe Kann, of Paris. It is signed in full in Greek characters. This picture, painted on a canvas measuring about 30 x 20 inches, is the study for the large portrait of the Cardinal in Mrs. H. O. Havemeyer's collection. It was painted a little later than 1596 and is a marvelous study of character. One does not need to be told that this fanatical face, with its cruel mouth, is that of an inquisitor. Greco himself was one one occasion haled before the Inquisition. Was this portrait his revenge?

Other Noted Grecos.

A very important work is the large picture of "Jesus on the Mount of Olives" (No. 35), signed in full in Greek characters, formerly in the Cathedral of Sigüenza, of which there is a smaller version in the Lille Museum. This is a work of the artist's last period, as are also the "St. Andrew" (signed with two Greek initials), the masterly head of a man (No. 38), and the beautiful picture called the "Immaculate Conception," already mentioned. The equally beautiful "Annunciation" (No. 34), is of about the same date as the later "Holy Family" (No. 33). The other pictures, by



HOLY FAMILY.
El Greco.

Greco, are a "Christ Bearing the Cross" (No. 30), a replica with variations of the compositions in the Prado and the Beruete collection, and "Christ Buffeted by the Soldiers," a large and dramatic canvas resembling, but not identical with the famous picture in the Toledo cathedral.

Four Fine Goyas.

Of the four paintings by Goya, the delightful "Children Playing" or "Las Gigantillas" (No. 24), here reproduced, was painted in 1788 to be reproduced in tapestry for the Escorial. This is a very fresh painting, intensely modern in sentiment. Its color is most attractive; the bright red coat and green waistcoat of the little boy with outstretched arms, who sits on the shoulders of his companion, stand out against the sky. The "Drinkers" (No. 43), formerly in the collection of the Duke de Osuna, is much less modern than the "Children Playing," although it was painted 21 years later. It is a very vigorous work which reminds one of Frans Hals. The other two works by Goya are the excellent portrait of Gasparini (No. 40), painted in 1795, and the "Carnival Scene" painted in 1815. The two sketch portraits mentioned in a previous article will not be included in the sale.

Early Dutch and Flemish Masters.

Goya is followed in the catalog by the Dutch and Flemish masters of the XVII century. The large signed picture by Albert Cuyp (No. 48), here reproduced, is a characteristic landscape, bathed in sunlight, with that golden tone possessed by Cuyp's best work. The next reproduction is that of the superb portrait of a man by Frans Hals (No. 53), formerly in the Weber collection and before that, in the Van der Willigen collection at Haarlem. It is signed and dated 1634 and is painted with the almost brutal vigor that characterizes the master. There are no colors, but black, white and grey, and yet it is the work of a great colorist.

Passing by an excellent example by Thomas de Keyser, a fine landscape by Philips De Koninck, a family portrait by Nicolas Maes and two characteristic and admirable little paintings by Adrian van Ostade, both signed, one comes to the three pictures by Rembrandt. None of these is cataloged in the existing edition of Dr. Bode's work on Rembrandt, but they are all included in the 9th volume which he is about to publish and in Volume VI of Dr. Hofstede de Groot's edition of Smith's Catalog Raisonné also in preparation.

Rembrandt's Portrait of His Father.

The portrait of Rembrandt's father (No. 60), here reproduced, is certainly one of the finest works of the first period. It is signed with the painter's monogram in the

bottom left hand corner. This picture was bought in London a few years ago for a thousand dollars by a small dealer, who sold it to M. Lippmann, from which it was bought by Mr. Boehler, of Munich, who sold it to Herr von Nemes. It will not be surprising if it fetches \$100,000 on June 17th. An unsigned portrait, identical with this, is in the possession of Mr. S. Neumann, London, and is cataloged by Dr. Bode (No. 29), but the superiority of the picture in the Nemes collection is so evident that there can be little doubt that the other is a copy of it, probably by one of Rembrandt's pupils. That is, I believe, the conclusion at which Drs. Bode and Hofstede de Groot have arrived. Rembrandt's father wears a black velvet cloak and hat, with a gold chain.

The other pictures by Rembrandt are on small panels about ten inches high. One is a study of the head of a man with a hat, painted about 1650 or 1651; another portrait of the same person, dated 1651, is in the collection of Count Wachtmeister, Vanas, Sweden. The other is also the head of a man, a study for one of the figures in "Susanna and the Elders," painted in 1647 and now in the collection of the German Emperor.

It is unfortunately necessary to omit from the reproductions the fine portrait of Cardinal Domenico Rivarola, by Rubens, formerly in Mr. Arthur Sanderson's collection, but in its place the even finer portrait by this master of Antony Trieste, Archbishop of Ghent (No. 70), is substituted. This picture, painted about 1625, was formerly in the collection of Sir George Douglas Clerk and was in the Exhibition of Old Masters at Edinburgh in 1883. It is a remarkable example of one of the greatest of artists. The color is superb. There will be three other works by Rubens in the sale; a beautiful "Entombment," a remarkable composition representing the "Woman of the Apocalypse," and a study, painted about 1635, for the portrait of a woman in the Dresden Museum.

Other Fine Old Masters.

The 83 pictures by Old Masters in the sale are completed by two works of Jan Siberechts, two by G. B. Tiepolo, and one each by Snyder, Teniers, Guardi, Lawrence, Le Nain, Nattier and Raeburn, the latter a portrait of General Campbell. The other portrait by Raeburn in the collection, the Chardin, and the picture attributed to Constable, will not be included in the sale. In some cases the pictures not included have been presented by Herr von Nemes to Hungarian museums. Thus, one of the finest modern pictures in the collection, the large portrait by Manet of Hélène Andrée, known



THE VIRGIN WITH INFANT CHRIST AND A DONOR.
Giovanni Bellini.

as "La Parisienne," has been given to the Budapest Museum, of which Herr von Nemes has already been a generous benefactor.

The Modern Pictures.

In spite, however, of the absence of this fine work, the 38 modern pictures which will be sold on June 18 form a superb collection of some of the greatest French artists of the XIX century. They also include one painting by an American, Mary Cassatt, representing two women in a box of a theatre which, if not absolutely her best work, is certainly among the best half dozen. Miss Cassatt is followed in the catalog by Cézanne, of whom there are six extremely fine examples, all very representative, and the finest of all, perhaps, the "Boy in a Red Waistcoat" (No. 90), a masterpiece. The painting of nude bathers is almost equally fine in its way, and the three still-lives, especially No. 85, are of the highest quality. The landscape (No. 89) is also a characteristic and very attractive work.

One of the two pictures by Corot, here reproduced, the portrait of Mme. Gambay, known as "La Sougerie de Mariette" (No. 91), painted in the last years of the artist's life, about 1870. This is one of the most beautiful figure pictures of Corot, certainly at least equal in artistic merit to the "Femme à la Perle", of the Dollfus collection, for which the Louvre paid \$33,000 last year. The other Corot, "Canal in Picardy," which was No. 174 in the catalog of the Corot sale in 1875, is a charming little landscape.

The Ten Courbets.

Conspicuous among the modern pictures are the ten superb examples of Courbet. Some museum ought to acquire the "Venus and Psyche", otherwise called "Le Réveil" (No. 93), which is not only a masterpiece of the artist, but is also among the half-dozen greatest modern paintings of the nude. The small nude picture of a reclining woman (No. 98), is also very beautiful. The picture of two young girls (evidently English) on a balcony overlooking the sea, here reproduced (No. 99), was painted about 1868. The strong "Portrait of M. Marlet," the four landscapes, and the wonderful painting of sea waves, all admirably represent the great French artist. The painting of "The Ormans Dog," signed and dated 1856, is a study for a detail of the famous "Funeral at Ormans" in the Louvre.

Degas, Gauguin and Van Gogh.

The two pastels by Degas in the collection are both quite small, the larger measuring only about 20 x 18 inches, but they are both fine examples. The smaller (No. 103) is much the finer of the two. Its color is superb and the simplicity of the means employed is as remarkable as the effect produced. Degas shows himself here, as always, the great master of line and move-

ment. There is one picture by Gauguin, painted in 1892 at Tahiti, a good example, but not one of the very best. By Van Gogh there are a beautiful still-life (No. 106) and an interesting landscape, both painted about 1887. As was mentioned in the previous article (published on April 19), Herr von Nemes possesses a third picture by Van Gogh, a painting of flowers, but it will not be included in the sale.

Four Superior Manets.

There are four pictures by Manet, the portrait of Hélène Andrée, as already stated, having been presented to the Budapest Museum. The most important, the "Rue de Berne," here reproduced, was formerly in the Pellerin collection. This bright picture is a marvellous study of sunlight, eminently worthy of the great artist. The portrait of M. Georges Clemenceau is an interesting and amusing picture and, although M. Clemenceau is now many years older, it is still a striking likeness. A strong study of the head of a negress, and a charming little painting of peaches in a dish, are the other examples of Manet.

Monet and Renoir.

Passing by two excellent examples of Claude Monet and one of Berthe Morisot, come the six examples of Renoir, which, with the one very good landscape by Sisley, complete the modern paintings, for the Daumier and the Delacroix mentioned in the previous article, will not be sold. The most important work of Renoir is, of course, the "Henriot Family" (No. 119), here reproduced, painted about 1876 or some two years before the "Charpentier Family", now in the Metropolitan Museum. The two pictures are very different but, if the latter is the greater of the two (it is the masterpiece of this period of Renoir), the "Henriot Family" is a very beautiful work, exquisite in color and wonderful in its effect of light. Its prevailing tones are green, blue and white. The portrait in pastel, of a woman in a pink dress on a green background (No. 118), will appeal to many people even more than the larger picture. It is of a rather later date and is as good an example of Renoir at that period as could be found. Not, however, better than the marvellous painting of flowers (No. 117) which would make any flower painting of Fantin-Latour look foolish. Very attractive also is the large study for the picture of the "Moulin de la Galette" in the Luxembourg. The two smaller paintings, a masterly study of the nude and a delightful landscape, are in their way equally worthy of Renoir, and that is saying much.

What sum is the collection likely to fetch? It is difficult to say, but a reasonable estimate seems to be about a million and a half dollars. In any case the sale will count among the great picture sales of our time.



CHILDREN PLAYING (LAS GIGANTILLAS).
Goya.



MME. GAMBAY.
Corot.

MARRIAGES. Ehrich-Wallach.

Mr. Walter Louis Ehrich, of the Ehrich Galleries, was married to Miss Adelaide Wallach, daughter of the late Leopold Wallach of this city, on Tuesday afternoon last, at the residence of the bride's mother, 10 East 80th St. Only relatives and a few intimate friends were present. Mr. and Mrs. Ehrich left after the ceremony for a short honeymoon trip and will sail for Europe next month.

Macbeth-Craig.

Mr. Robert Walker Macbeth, son of Mr. William Macbeth, was married to Miss Phoebe Catharine Craig of South Orange, N. J., May 24 at the Hillside Presbyterian Church in that town.

NEW ORLEANS.

At the recent annual meeting of the Art Association the following officers were elected: President, Sam. W. Weis; First Vice-President, Hunt Henderson; Second Vice-President, Elsworth Woodward, and Secretary, Gideon Stanton. The Board of Directors elected comprise Messrs. George H. Penn, C. H. Hyams, W. Woodward, G. R. Westfeldt, J. J. McLoughlin, Dr. I. M. Cline and Mrs. Gertrude R. Smith.

TORONTO.

Landscapes predominate in the sixth annual exhibition of the Canadian Art Club, which opened recently at the Art Museum Gallery, while the shortage of portraits is cause for regret, the exhibition as a whole is of good quality.



LA FAMILLE HENRIOT.
Renoir.

BALTIMORE.

The current attraction at the Peabody Art Gallery is an exhibition of 16 oils by Miss Elizabeth W. Roberts, of Concord, Mass., formerly of Philadelphia. Miss Roberts paints broadly and her viewpoint is entirely modern. Most of the things she has at the Peabody are marines, the best a canvas called "Hidden Reef," full of action and exquisite in color. Miss Roberts is especially happy in her descriptions of thick weather, the fog and haze pictures being especially successful.

The exhibition is interesting rather for certain individual pieces it contains, than as an entirety. Its ensemble effect is monotonous, not only as regards tonality but also as regards subject. It would be much more so were the central picture "Salt Ship" absent. The picture was formerly shown at the International Exhibition in Rome.

Sergeant Kendall's "Mischief"—a familiar canvas that, during the last few years

has been the rounds of nearly all the big shows—has been purchased by Dr. A. R. L. Dohme of Roland Park. It is said that \$3,500 was paid for it.

A splendid canvas by Rembrandt Peale is at the art rooms of Faris C. Pitt, having been secured by Mr. Pitt, from a Massachusetts family. It is a portrait of Washington, one of the ten replicas of the famous original painted in 1795 when Peale was only 17 years old, and is in a state of excellent preservation. W. W. B.

LEWISTON (ME.).

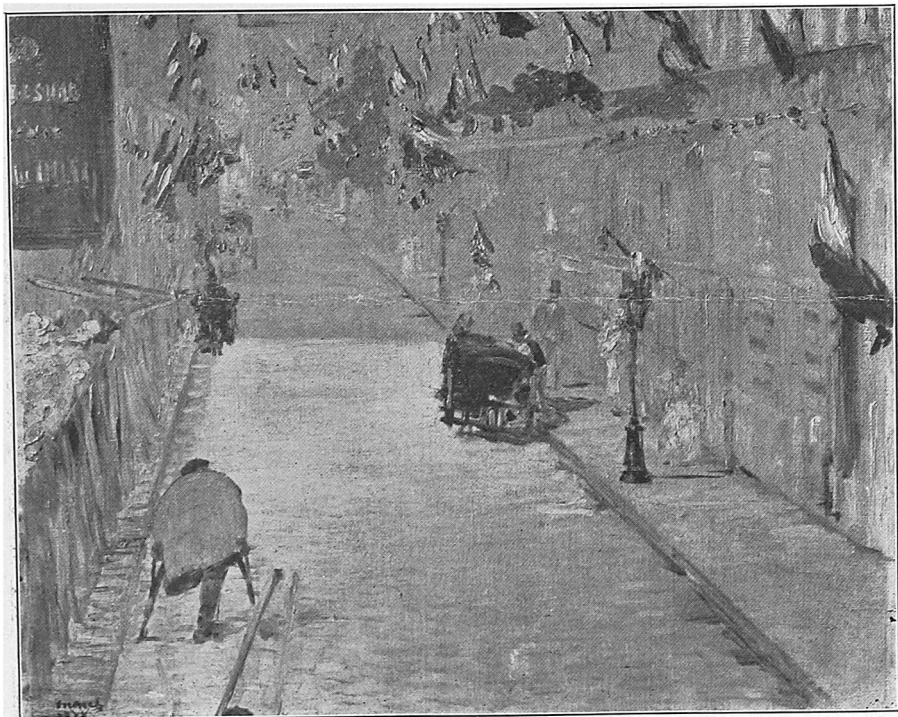
The fifth exhibition of the year, now open in the Bates College Art Gallery in Carnegie Hall, consists of pictures by Prof. Arthur Wesley Dow, C. C. Curran and Ben Foster.

Prof. Dow's paintings are: "The Mowing Lot," "Wild Apple Tree," "Early Spring," "Summer Twilight," "Far and Near," and "The Hill-Top."

Mr. Curran sends his well-known "Goldfish," and the paintings by Mr. Foster are "On the Beach" and "In the State of Maine."



MAIDENS REGARDING THE SEA.
G. Courbet.



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**BALLI COLLECTION SALE.**

Twenty-five modern paintings, forming the collection of Mr. John Balli of London, were sold at the Georges Petit Gallery, May 22. The sale was well attended and lasted just half an hour. The total was \$215,610. L. Roger-Milès, in his preface to the catalog, paid a high compliment to the taste of the collector, and his view of the collection was evidently shared by the bidders.

An interesting item, the large water color by Meissonier, "Friedland, 1807," fell far short of the \$100,000, which Mr. Balli paid for it. This exceptionally big water-color, valued at \$40,000, was obtained by Mr. Tauber for \$30,910.

Pictures sold and prices follow:

Corot, "La Cueillette a Mortefontaine," Arnold & Tripp	\$39,820
Corot, "Le Secret de l'Amour," Schoeller	17,380
Corot, "La Cueillette des Marguerites," Bousquet	14,960
Corot, "La Charette-Souvenir de Gouvieux," Montaignac	10,120
Corot, "Les Vieux Arbres au Bord de l'Etang," Linzeler	7,590
Corot, "Souvenir de la Spezzia," Linzeler	9,130
Corot, "Le Chemin Montant a Gouvieux," Georges Petit	3,300
Meissonier, "Friedland 1807," (water color), Tauber	30,910
Diaz, "La Bucheronne," Marchand	16,060
Van Marcke, "Vaches au Pasturage," Schoeller	15,400
Th. Rousseau, "La Mare a l'Entree de la Foret," Tauber	15,180
Daubigny, "Les Lavandieres au Bord de l'Oise," Marchand	11,000
Daubigny, "Le Pecheur au Bord de l'Oise," Georges Petit	10,120
Whistler, "Les Voisines," Strolin	2,244
Troyon, "La Mere au Pied de la Ferme," Marchand	10,230
Isabey, "Pendant le Serment,"	3,410
Rosa Bonheur, "Les Charretieres,"	3,190
Delacroix, "La Mise au Tombeau,"	5,874
L'Hermite, "La Priere," (pastel),	2,805
L'Hermite, "Laveuses au Bord de l'Eau,"	1,400
L'Hermite, "Le Benedicite,"	1,820
Schreyer, "La Troika,"	1,220
Veyrassat, "Les Chevaux du Haleur,"	1,520
Harpignies, "Le Petit Pecheur,"	900
Harpignies, "Les Ruines du Chateau Gaillard,"	990

MCCULLOCH-PICTURE SALE.

The first session of the sale of the McCulloch collection—considered to be the greatest private collection of modern paintings extant—at Christie's, May 23, resulted in a total of \$275,825. The wide interest taken in the sale was shown by the record attendance which overflowed the salesroom.

Such objects as John Collier's "A Glass of Wine with Caesar Borgia," 1893; Frank Dicksee's "Funeral of a Viking," 1893; landscapes by David and Joseph Farquharson, J. MacWhirter, David Murray, Alfred Parsons, and Teend King, Arthur Hacker's "Vae Victis" and Henrietta Rae's "Psyche Before the Throne of Venus" were sold at prices ranging from \$210 to \$2,100.

Great interest was manifested in the disposition of the marble group, "The Kiss," by Rodin, which, after keen competition, was bought by Hugh Blaker for \$15,225.

Other good prices follow:

J. Maris, "Dutch Landscape," Wallis	\$34,650
L'Hermite, "Noonday Rest," Tooth	6,562
L'Hermite, "The Harvesters," Wallis	8,925
Munkacsy, "After Dessert," Mersch	4,830
Bastien-Lepage, "Potato Gatherers," Corbett	16,275
Rosa Bonheur, "Lion at Home," Lester	4,830
Dagnan-Bouveret, "Dans la Foret," Bousod-Valadon	5,250
Bastien-Lepage, "Pauvre Fauvette," Glasgow Gallery	7,350
Bastien-Lepage, "Pas Meche,"	10,027
Dagnan-Bouveret, "Madonna and Child," Knoedler	6,028
H. Harpignies, "Une Soiree d'Automne," Agnew	9,450
Thalow, "Factory in Norway," Aberdeen Gallery	2,205
Leighton, "Garden of the Hesperides," Gooden & Fox	13,125
Leighton, "The Daphnephoria," Sampson	13,125

ART SALE IN PARIS.

Works of art and paintings of the XVIII century, belonging to an anonymous collector, were sold by M. F. Lair-Dubreuil at the Georges Petit Gallery, May 20. The total realized was \$111,593, surpassing the "experts'" valuation. Fragonard's "Venus Presenting Wreaths" valued at \$5,000 sold to Mr. Ristelhuber after lively bidding for \$6,490.

PHILADELPHIA.

Work is to begin immediately upon the grading of the site of the building of the new Municipal Art Museum. The plateau, which is now occupied by the reservoirs of the old Fairmount Water Works is to be reduced a few feet, but when in readiness for the builder's operations will be at an elevation that will give to the Museum a most advantageous position as regards height.

The sum of \$200,000, appropriated by City Councils is now available and the preliminary plans have been submitted to the Commissioners of Fairmount Park, and are now before the Art Jury for consideration. It is more than likely that many changes or revisions will be made in these plans, which, after all, are as yet tentative, but there is no doubt as to their architectural effect being impressive and dignified.

The setting of the building, its environment of landscape gardening, the approaches of flights of steps, of sweeping curved driveways, will add greatly to its importance. Placed as intended, directly on the axis of the New Parkway, and in right line with the tower of City Hall, it cannot fail to be an imposing object.

It is estimated, by the Commission, that to complete the building and its approaches, will cost about three millions. This sum can be taken from the authorized loan so that the future of the building seems assured. The facade of the front, as now planned, will be four hundred feet long, classic in design, relieved in the central division by a colonnade and will be approached by three flights of steps that will rise on each side of a monumental chateau d'eau and cascade, facing and terminating the Parkway.

The Plaza, upon which the building will stand, will be five hundred feet long and four hundred feet in width. The first floor is designed to contain twenty-six galleries, lighted from the side, the second floor twenty-eight galleries, lighted from above, and thirty-two with both top and side lights.

The building, which will shortly be in course of erection, is only part of a greater Museum covering an area of five acres, exclusive of terraces and approached by a rampe, a kind of sloping balustraded driveway sweeping up the hill from the Parkway to the west side of the Plaza. The two converging wings of the building also completed, each on a different axis, will be connected by a curved gallery for the display of sculpture somewhat similar to those in the Trocadero Palace in Paris.

Mr. McBride, who has succeeded Mr. Samuel S. Swift, as art critic of the "N. Y. Sun," sailed for Paris on the St. Paul, yesterday. Mr. Lawrence Reamer will conduct the "Sun's" art critical department during the Summer and until Mr. McBride's return.

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FOREIGN ART NOTES.

The collection of modern prints and medals bequeathed to the city of Liege by M. Atlysse Capitaine, a resident, was placed in 1907 in a room of the Curtius Museum. It has now been catalogued and arrayed for inspection by Mr. Maurice Gérinnont.

The valuable collection of ancient and modern paintings, bequeathed by the late Count Johann Palffy, has been placed in the Budapest Art Museum. It consists of 171 pictures, of which 121 are by old masters. An illustrated catalogue has been compiled by Dr. Gabriel von Terey, the director.

According to the "Vota Dell' Arte," Paolo Forza, the artist of Cava Tigozzi, has been robbed of sixty valuable paintings, one of which was the "Death of St. Joseph" attributed to Titian.

The Italian Minister of Public Instruction has acquired for the Pinacoteca of Bologna, two studies by Luigi Serra, which have hitherto decorated the Church of Santa Maria Della Vittoria, Rome.

Among recent acquisitions of the Grand Ducal Hall of Art at Carlsruhe is a painting by Philip Memberger, who died in 1584. The large altar-piece contains many figures, depicting the vision of the Prophet Ezekiel. An allegorical work by J. D. Welcker, who lived at Hanau in 1670, represents Frederick, Count of Hanau, surrounded by mythological and symbolical figures. A number of more recent works have also been acquired.

The Munich Royal Graphic Collection has recently acquired 85 original drawings of Hans von Marees, which will shortly be exhibited.

Interest has been created at Budapest by the exhibition at the Ernst Museum of works by Leopold Hermann, a young artist of eclectic tendencies, with an evident appreciation of baroque motifs. His style has been influenced by the older Flemish masters.

Five interesting portraits have recently been placed for exhibition in the Foreign Masters' section of the municipal Tetra-koff Gallery at Moscow. They were donated by the Russian princesses, Elizabeth Feodorowna and Maria Pawlowna, and include a portrait of a gentleman by George Romney, and a head of Miss Sarah Siddons (daughter of the actress), by Lawrence.

The collection of old Dutch paintings in the Chapel of the Kings at the local Cathedral Granada, will be resumed next July to the "Lonja" gallery, where it will at all times be open for inspection. Some representative works of Gothic art will also form part of the collection.

Among other publications, now being brought out by order of the General Direction of the Berlin Museum, are: A complete descriptive catalogue of the 800 hand drawings of the German School, with descriptive text by Dr. Elfried Bock; a "Handbook of Numismatics," by Prof. Dr. Menadier, director of the coin cabinet, and a descriptive colored catalogue of the pictures in the Kaiser Friedrich Museum. In addition, there is a work in the press in ten volumes, by Dr. Wilhelm Bode, upon "Italian Plastic Art of the Renaissance Period," as well as a work of Dr. Otto Kummel on "The Antique Art of China and Japan."

ROCHESTER (N. Y.).

Mr. Arthur W. Moore, for many years the efficient Secretary of the Rochester Art Club, recently died, to the sorrow of the Club members and a wide circle of friends.

The Club has transferred its exhibitions to the Department of Fine Arts of Exposition Park, and future displays will be held under an executive board appointed by the President of the Exposition Park Association.

The Art Club for over thirty years has labored to foster an interest that should result in the establishment of an Art Museum in this city, and some four years ago succeeded in inducing the Board of Education to loan the large hall of the East High School for exhibition purposes, and contribute to the expense of exhibitions.

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